

micro Adventurer

The computer strategy and simulation magazine £2.75 75p

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Philosophy's Quiesc

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mysterious
world of
Snowball

Battle of
Midway



Starcross
hints

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LETTERS

Send your hints, suggestions, complaints and Letters Page, Miss Adventure, 1213 Little Niagara St., London WC2R 2LD

Midnight's secrets

I HAVE recently purchased yards of midnight and must say that this is a game so far from over as should be widely held.

As I have (so don't you mind the quiet about) even used the military vectors once I would be more than happy to offer help to anyone still "stingy" (I must be honest here) and asked that when you receive a request for aid, Desmond had already taken Xagobah and Morion was safely tucked away in the Citadel of Gloom with the Ice Crown). Fans of the game may be interested to know that I had no more money I couldn't pay them all so to help I took the Citadel to one half lower, less than 10 men... and there were about 1000 Paul order on the Citadel so immediately stop sent to it. (It certainly helps to save the Ice Crown before attempting to capture Xagobah).

Finally, a special message for Phil McDonald (article on 21 September). Phil — give Desmond the Morion suit as he surely, accompanied by all your men to go over to battle the Ice Crown is rather unhelpful. You will probably have discovered that Morion can only return certain characters — i.e. those which will be of benefit to him on his journey. The Lord of Shadow, who is within one day's travelling of the Tower of the Moon, can be recruited for Morion, and can be very useful to him by going ahead and "clearing the way" of dragons, wolves, skeletons and the like. Certainly, the pur-

pose Lord is of no use in a battle at all — unless you intend to keep to the usual strategy to kill a few hundred of Desmond's men and his passage had his own army of 1000 horses, but on the plain he is absolutely helpless and usually loses the last himself included! Even further the Dragonlord can do better — also simply because he can kill 500 at one go! It is not advisable to complete the adventure without recruiting Shadow (I have done it) but it is much easier with him around at level 200! Morion reaches Xagobah July 21 1984 At Winton Road Cook 101/106 0294 980

Thanks

I am writing to thank everyone who phoned or wrote to me of having help on Snowfall and Xagobah. Many thanks
John Jenney
Winton
Cheshire

Helpful

WE WOULD be pleased to help on any of the following

adventures. You could call Colford, Adventure Game and Lords of Time by Lord of Golden Broom, Wizard of Silver and The Wizard by Channel 5, Midwinter House's The Wizard.

We have completed The Wizard on the Commodore 64, and think that it is very funny if the product were taken away, it would be a complete waste of 114.

If you want to reply to an enquiry remembered to read of 200 At Jervis and 21 Market St. Ambridge Cheshire Postcode Cheshire

Arrays game

CONGRATULATIONS are due to Stephen Robinson, for his article on memory arrays (Might Adventure August). An excellent piece and very instructive.

I would like to see on a couple of points though.

Firstly line 90 in the program is incorrect. When an array is dimensioned all its values are automatically set to zero — this is not good for the fastest loop.

Second, it states at the arti-

cle that each array of memory can be used many times, instead I've seen it used 1,000,000 times a game. I'd written 1,000,000 times (numbered flags) in a number array, and had to delete three pages of introduction and use both locations. It seemed to me that the array used more memory, not less.

Steve Harris
Rushington
Leics

PBM query

WHILE LOOKING through my January issue of *Might Adventure* I saw an article on "play by mail" games. This type of game interested me, so I suggested to my friends, and we decided to form a club to play them. When I reread the article I could find no examples of addresses to write to to join these games. I would be grateful if you could send me an address for the following games:

Standard
Heron Way
Rye of Kent
Gravelly Dale
1 King's Head Lane Road
Church Langford
No Reply

The addresses are:
James' 1 Duke New Close,
Marston, Mans, LE16 6PP
Percy 28 Salford Road 202,
Rushford, Yorks, YO 12 6JY
Ave 15 King Street, Kettering,
Leics

We will be looking over to PBM gaming in later issues.

Purchase problems

COULD you tell me if *Might Adventure* is still being published? Since starting out in March I have been unable to find further issues on this issue. I wondered if it had been discontinued.
P. Z. Spinks
Aylesbury
Cheshire

SENDING you the problems getting hold of *Might Adventure* are always late and a subscription. Alternatively post your local newspaper.



NEWS DESK

If you think you're something noteworthy, call 01 437 4343 and let us know

Tir Na Nog

THE AFTERMATH of becoming a child was explained with unexpected clarity in a recent address to a group of young people at a school in Glasgow, after the Chief Executive of Valhalla.

The game follows the hero Cúchulainn, as he searches Tir Na Nog, which means the Land of Youth, for the prize of the fabled Calian.

Described as a "fun and action adventure," the game is all graphics.

The player can look at any object five directions and will see a coherent landscape. When the main character moves the landscape scrolls.

Also in the game are role playing game (RPG) style adventures, one in which the player achieves his goal.

Due for release in the first week of October, Tir Na Nog is by the UK Spectrum and will cost £9.95.

tir na nóg



VALHALLA GAMES
1989

£25,000 prize to be won

FORGET about video records, or Golden Records, now you can win enough to retire on — for a couple of years at least. The prize awaiting the first person to solve *Evolve* is a new adventure game, a no less than £25,000.

Evolve is a multi-part adventure game with a rich storyline, derived by two former advertising executives, Mark Johnston and Thomas Whalley (the president of creative writing Denis Whalley).

The game has been written by Ian Livingston of Fighting Fantasy game book fame, and one of its six different time zones. Players will have to fight dragons, break glaciers and kill knights. Well, and an enormous host of world dominions.

The program runs in Z80,



Evolve from the family legend, with a £25,000 prize to be won

and has been written by 40 authors. With all its historical particularities, *Evolve* is just as fast the way back to work.

Throughout its text and graphic adventures are scattered clues which when

download will give a secret phone number. The first person to hit that number will win the £25,000 prize.

Evolve is all set for the UK at £19.95. It will be released on October 12 worldwide.

Macbeth's adventure

CREATIVE SPARKS, the software arm of Titan Mill, are in touch on adventure game based on Shakespeare's *Macbeth*. The game will be in four parts, all with text and graphics. *Macbeth* will be available for the Commodore 64, and will cost £14.95.

Creative Sparks will also be producing an adventure game based on Shakespeare's popular cartoon character Colind *Danger Mouse* and the *Black Forest*. *Macbeth* is will be launched alongside *Danger Mouse* in Double Freedom as single game.

Danger Mouse and the *Black Forest* *Macbeth* has been designed for children of eight upwards and will feature some quite simple problems. Gordon Reid, Creative Sparks product manager, believes that "but will probably need some parental help at the game is designed as a learning



Macbeth genre." It will be more direct, so avoid the need for typing skills.

Danger Mouse and the *Black Forest* *Macbeth* will be for the Spectrum at £9.95 and the Commodore 64 at £7.95.

Plans for the next include a series of adventure games featuring the exploits of a hero called *Shylock* Green. Each will be set in a different era. Green is the victim of manipulation by powerful corporations. And when

completing tasks in various time zones before being released.

According to Gordon Reid the program will feature unusual controlled computers with unique sound effects. *Macbeth* will be available. The first in the series should be ready some time in April.

Catacombs

A NEWBORN is publishing *Catacombs*, a text and graphics adventure for the Commodore 64 in September.

The game will feature a second graphics and has a total of 30 locations. Programmer Martin Clark has already made a nice strategy for the story of playing as David the Fisher in a *Catacombs* *Macbeth*.

The game will also have a specially written musical score to accompany the graphics.

Catacombs will cost £7.95.

To sleep, perchance to dream

YOUR DREAMS, based in Scotland, near Brighton, is to release an adventure called *The Sandman Cometh*. It has a rather different plot line — the player is a dreamer and the adventure is the dream.

Justin Maddison, *Sand Dreamer's* computer graphics designer, says that the group thought of all the dream scenes they could see you find, considers hard work done, unproductive. Dreams — we can have a software review session. "There is no drug in the game — just make up your mind."

The game features text and graphics that run at two different



program by the operators at \$29.95



you see a character, hidden figure behind you from a lock

to a space tower in the middle, Tower Three is a little reference to the South, which is a

Holmes micro

SYBILIC HOLMES from Melbourne House is a programmer Philip Maddison's follow up to *The Hobbit*. It should do for Conan Doyle what *The Hobbit* did for the work of J.R.R. Tolkien.

The Hobbit understands complex sentences, and focuses a simple set of commands character as appears in *The Hobbit* with Wilson taking Thoria's place as the player's traveling companion.

The game will be launched in mid September on the Spectrum 48K at \$19.95, Commodore 64 version is planned.

The game's title, *Wilson* — take possession!

Peter Pan

PETER PAN and the Lost Boys team is back on Peter Pan Land and takes up residence on the Spectrum, so the publisher would have to believe.

Hobbit & Straghton included Peter Pan, the

full adventure is only on September 8. The player starts the challenge that Peter Pan did — prove, capture and wild beast. Hobbit & Straghton, who publish J.M. Barrie's original Peter Pan, say that a novelty on the adventure game as the Peter Pan books, will go to the Royal Hospital for Sick Children in Great Ormond Street.

Pilgrim's Progress

THE SCRIPTURE Game has released an adventure game based on John Bunyan's classic tale of the Christian soul struggling against evil. It's called *Pilgrim's Progress*.

James Day, who designed and coded the program, sees it as a response to programs which are "oversteering the land." He says "I'm not running down the Hobbit or games like that, I've had a lot of fun from them."

Pilgrim's Progress will be for the Spectrum 48K and will cost \$19.95. Prospective players will need a copy of Bunyan's book but a Bible is necessary.

Games Day '84

GAMES DAY '84, the largest mass convention in Britain was held in London on September 1-2.

Organized by Games Workshop it was well supported by the hobby trade and by the game playing and press people, although a smaller number than previous years. While soft was a space there was much else of interest.

New role playing games presented included *Adventures in the Dark* and *Darklands*, a super-hero RPG, all from Games Workshop. The new *Dragon* magazine from the UK, and the *Space* magazine from the US, had two copies of the new *Star Wars* game.

On the play, by mail from UK Games was opening up players for *Darkwood* and *Crownin's World*, while Wilson Games were selling

their new introduction based on *Trilog of Crisis and Salvation*.

Real life role playing was represented by *Traveller*, *Traps and Aftermath* — numbers at the counter were taking on all corners at the time of each session.

Both *Hexham* and *Fantasy* had stands, and were selling their game books.

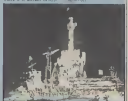
In stark contrast to other Games Days, there was no repeated computer game stands, although a number of games were to be spotted around the hall.

Trivial Software launched the Trilog in the *Star Wars* series for the BBC. The program includes a *Star Wars* program and a new unit advertising Trivial plus two video projects on each occasion, number two to video. Price is £9.95 and £19.95 — two from and Commodore 64 version are promised.

Also on display was Games Workshop's own software packages, announced in the MAD news section last month. Since then, digital models has been released *Forest of Dragons*. There were loads of...

of professional... computer... software... packages... announced... last month... digital models... released... Forest of Dragons... There were loads of...

in the Games Day '84... *Adventures in the Dark*... *Darklands*... a super-hero RPG... all from Games Workshop... The new *Dragon* magazine... and the *Space* magazine... had two copies of the new *Star Wars* game.



Castle Mountain design

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In *Sherlock*, the world of the famous private detective comes vividly to life. Time passes naturally: day turns to night, racing towards the inescapable deadline. You must ensure Sherlock has sufficient time for sleep, money to travel on public transport and other necessities. And you can rely on Dr. Watson to help you collate information, or gather clues. *Sherlock* makes the means to use puzzles of the IBM Spectrum and is the result of 15 months' work by a team led by programmer Philip Mitchell, the author of *The Hobbit*. The text and graphics of *Sherlock* makes it the most exciting and sophisticated adventure game yet devised.

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VALKYRIE

AN ADVENTURE

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A Snowball's chance in deepest space

Galactic agent Ken Matthews tackles murderous robots, the perils of cold sleep, and a crazed saboteur in Level 2's epic Snowball!

I SCREAM about and stretch within as I awake to find myself in a padded coffin with no apparent exit. Fortunately, the dream scenarios fade to pleasantly uninteresting, the coffin opens, and light floods in.

Brain protrudes up, sleep numbered beam and I realize that I've aboard the only ship headed 9 hours for the outer world of Uranus A. The fact that I'm alone means that something is terribly wrong — the 1.4 million passengers sleep on.

The story is no interpretation of the coming movie of Fox Amstar's epic Snowball, a well structured, all-time adventure set in the twenty-thirty century and based, in part, on Larry Niven's novel *The Moon is God's Eye*. Unlike most, the adventure loses nothing from its lack of graphic arts, like the fabulous games,

descriptions are very thorough and allow full access to the player's own imagination.

You take the part of Ken Matthews, a young agent, placed aboard without the crew's knowledge to take over in an emergency, which is, of course, just what's happened. Armed, usually, with only an escape helmet (optical gives you most direct the ship from its surface course with the main aim of the new film).

The background for the adventure is covered extremely well as the further page booklet accompanying the game and a description of the Snowball itself means that you can have at least some idea of where to go from the start. Surely the Snowball consists of two vast "cylinder" "hollow domes" each containing 100,000 sleeping colonists. These domes are enclosed in a vast shell of aluminum and by both con-

text the passenger and serve as fuel for the great fusion engines. Fusion engines and other services are located on the outer surface of the shell. This huge structure is attached to the main axis and control system by a vast cable network called the "Web" which encompasses "board's ladder", a system to allow transport of personnel and fuel to the motor axis.

For the adventure, the first challenge is to escape from the necessary levels. You also realize the brain systems have detected your early awakening and have dispatched the robot Nightingales to get you back to sleep — permanently! To get your escape, and for later, it is useful to mark the colour code of the planet's lights scattered about the necessary levels — colonists' emergency should have little trouble.

Several hours later, you will shake the system waking Nightingales and collapse helplessly into an elevator on the floor above. From here, it is easy to find your way to the cockpit of Fusion Control, hopefully dispatching your weary nightingales. As you wander around you will find two smaller ones, the first looking to a massive pulsing machine, after all that sleep a cool red glow might be a signpost) and the other to open space work, without a space suit, is inevitably fatal. The only one who seems to know where he's going is the crafty little cleaning droid.

Now at the centre of things in Fusion Control the mystery unfolds with the discovery of the dead body of a ship's officer. Still every dead one and you find yourself in the search area, the robot Nightingales the scene would provide some neutral clues if only you can get the thinking droid to work after looking at it for long. Exploring the living quarters makes you even better equipped to continue your mission. The droids, finally points out your last clue and adds in your history of mysterious. Level number might seem rather tedious now but would have been welcome when you'd just woken up.

Finally when you return to this area, robot and Nightingales hopefully disposed with in deal with most of the electronic problems of this floating world. Two problems face you in this stage as the facts of one being dead and several interconnect once each needing to be satisfied in its own way. You can play with the paper partners all you like but the damaged droid has only a short





can't even tell at how close you're equipped to go outside.

Once on the outside you soon find yourself floating round on the strongest pillars such as cables supporting the Starball in an orbit just. The rest is a lesson and you'd best make a positive move quite quickly. A certain way to the right direction leaves you floating in space and approaching the ice field at Fast speed — any less gives him would be a shot in the back!

You next encounter the maze-like system which provides simple access to several special locations such as the Habitation, Robotics, Warehouse and the zone to the space unit/control room. Certain to those locations and the same day console will be no problem to be, by now, as presented Kim Remberg but two major differences present themselves in the form of a frozen door mechanism that must be repaired and that in its way, and a deadly radiation emanated constantly by the entrance which prevents your access to Launch's Landing. Assembling the items to repair the mechanism is quite straightforward providing you've discovered how to replenish your air supply, but the radiation must be disabled and this is no mean task — if you can reach this one you'll be passing the time tonight!

Essentially though you will reach the top of the ladder and find the base of the drive unit/control room. Here you can observe the villain's second line of defense which, while not a patch on the first, still requires a part-time solution to get you past it.

At last! You've reached the control area but don't get carried away — a little too nice will prevent a real warning from a red dot laser. You have to fire carefully before making your next move.

The final problem faces you! A crucial, armed volcano when you'd expected a fire line or similar obstacle! Still however it's foreshadowed and in a quick flash of moves the Starball is safe.

The above is not a solution but one of several scenarios that might apply during the playing of Snowball's and hopefully gives some idea of the drama that builds up dur-

ing a game session — part of what makes Level 9 games interesting and absorbing. It really is easy to imagine your role in the main character as a hero. The storyline presented above gives only a suggestion of the possibilities open to the player until a few lines to the next obstacle problems. A large amount of descriptive narrative has been omitted together with the location of almost all items and the smaller problems that need to be solved to obtain them, to allow you, the player, to discover for yourself the intriguing worlds of Level 9.

If you are new to Level 9 adventures you will find that careful mapping and an awareness of ALL items will pay dividends. Use of items is made easy by the extended vocabulary of over 300 words and the program's ability to handle a complicated command structure and parse at your command. This alone makes Snowball worth playing when compared to other adventures where hours that could be spent problem solving are wasted on a frustrated search to find a command the program understands. This command module is a real talking shop yet about over Level 9's Middle Earth Trilogy — *Complete Adventure Guide's* updated "LORD".

Many areas in Snowball can be used, but some aren't, but, and although points are scored and lost, there are no penalties to collect, and your mission is complete — believe me, that's enough!

The game will continue as long as it is able to be played to the Final Office point. The accompanying booklet contains a first class introduction to the adventure and flows artwork neatly prepared for the letter role playing game. It is well proofread, comprehensible and free of typographical errors — which is not true of the coding in the game itself! My copy looked like this but is backed up on side two just in case. Also included is a booklet detailing the layout to a first class, but I'm told you can receive a complete list about an item for most use — not that you'll need a given that you've read Tony Judge.

In summary, I believe that Level 9 adventures have kept Adams and others far behind and are involved in concepts, design and implementation only by Johnson and to some extent Melbourne House. Before you all write in at prices of £600 at all, that is not intended as a criticism — indeed I was raised on Adventures 1-12 — but it is suggestive that the adventure genre has evolved to allow more interaction between us and the program as here. Level 9 on today seems to be the British leaders on the field.

Adventure Main:	Snowball BBC COMMS Spectrum plus other
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Acornsoft's master sorcerer

Martin Croft meets Peter Killworth, the author of *Philosopher's Quest* and other highly acclaimed adventures for Acornsoft

PETER KILLWORTH IS CV is impressive — but incomplete. Nowhere in his six-page list of publications does Peter, Associate Fellow of Clare Hall, Cambridge, and its academic, of long standing, mention the titles which brought him two-thirds of his income last year.

The explanation for this strange omission is simple. Peter is the author of some of the most gloriously original adventure games on the market. He'd like to tell the *Philosopher's Quest*, *Kingdom of Hamelin* and *Countdown to Doom* would not look quite right alongside *Deep Connections in the World Ocean*, or *Misleading Patterns of Acquaintance*.

Specialist

Peter spends most of his time creating complete simulations of the events to study the way the world's water circulates. Six weeks every year are devoted to a number of his seminars — unfortunately the schedule for this time the year is more hectic. In fact, this year, a book — *How to Write Adventure Games for the BBC Microcomputer, Model B and Acorn Electron*, published jointly by Acorn and Pitagora.

Peter started working with computers in 1968 and, like so many others, first got his taste on *Colossal* and *Warrior*. *Colossal Cave*, about 4 years later.

But how can there be a "first" and a "second"?

showed him how such a game should be played. "I was astonished by what I knew about computers," he recalls, "but they treated me foremost as a person. While I was trying to work out what an editor was doing, in a computer program, they were changing the content in front of me."

Peter was quickly hooked by the magic of adventure, and set to designing his own. "I had a problem which revolved around a single point in getting a girl. But would you not see, and the other girls up — but you have to be careful to get the words right. I programmed it on the mainframe and left it for a friend to have a look at. When I came back with a message, I was deluged with messages from people I'd never heard of, all asking me where I'd gone wrong in the program."

With considerable coding in his back all night, he felt that he had to finish the program. He called it *Grand Z*. "Because it was different to all the others around at the time." It was *Grand Z* which led to his involvement with Acornsoft in 1982.

"A friend of mine wrote a business program for Acornsoft, and they gave him a free computer. I thought they might give me one too. The only program I had long done was *Grand Z*. They took it, since I'd programmed them a few programs and ideas found, and published it in *Philosopher's Quest*.

Peter was delighted with his own work, and thought it deserved some of the respect he'd give from the game. Thinking it would sell about 100 in fact, *Philosopher's Quest* has sold over 20,000 copies.

Since then, Peter has received constant support and encouragement from Acornsoft. A case in point is the new book, a 300-page text called *Kingdom of Hamelin* for the BBC Micro computer. While Peter was preparing to write the *Kingdom of Hamelin* game, he was out of Lingo Cad, in the UK. The London Acornsoft link provided him with a BBC. It adapted his 300 words, a monster, and an advance copy of Acornsoft's new wordprocessing package.

See

Philosopher's Quest is now something of an embarrassment to Peter — everything is an edited letter, and it has very few responses," he says. "I can do much better. In fact, I've just finished a rewrite for the Electron, which has fewer than on the BBC. It'll be breaking the original text."

Perhaps because of his customer back-

ground, Peter is adamant that all the text in his games should be grammatically correct, and that the spelling should be faultless. (Peter is a bit of a stickler.) He based early on to the principle, he says, that Acornsoft should be able to do it — another reason for his loyalty to them.

"I've only ever written games for Acornsoft," he says. "I've typed with the idea of writing the other machines, but never really started — I like the BBC too much."

Peter believes that there are two types of adventure games: "there are the big games, with lots of rooms, but few problems, and then there are the small games with limited numbers of rooms, but a very intricate use of the space available, and a very tough problem."

ACORNFT GAMES

Countdown to Doom

for the BBC Micro computer Model B



"My games are all for the BBC, and I'd like to make one more for the Electron. I'm also on providing for it myself. I have a small studio now that, in 10 minutes, can write once a year. I'll be in touch with the next place with the light effect."

Classic adventure looks no different to Peter, he says, that he can remember them for himself, and he is used to the phrase "inspired." He thinks rather like the space for text. "I have an anecdotal conversation going with Peter Austin of Level 9 and various other people on text conversation. We're got it to about 70% per cent."

Surprisingly enough for such a simple

ACORNFT GAMES

Kingdom of Hamelin
for the BBC Micro computer Model B

the fun of the fantasy genre. It is the feeling of fun and excitement which pervades the book, and makes it enjoyable and easy reading throughout. If anything is going to make you sit and write your own pages this is it.

True to intention as to the number of meters of techniques and how the author succeeds in well but few rules of Adventure programming. "No matter how small an Adventure you write I will take it, for more time and effort than you thought it would".

The book is split into eight parts three of which design and create in one, the steps the previously mentioned games. Complete listings of the code are supplied as is the listing for a further section concerning a data generator program used to store the many meters of data used by the game as an off-line, computerized form. Further sections explain the basic requirements of systems, the method of developing the data into the many programs, and "what" of a game which can be used as the basis of your own game.

Two appendices are provided which briefly explain binary logic and hierarchical positions. The reader is treated comparatively here and in all cases with respect as to keep the writing table of work easy—well, we must refer to the one or sometimes! At this point I should mention that throughout the book

How To Write ADVENTURE GAMES

for the BBC Microcomputer Model B and Acorn Electron

Peter Killworth



PUBLISHED BY ADVENTURE GAMES SYSTEMS

the author explains every technique which I myself have used, he then goes on to explain why there are two code styles and suggests better ones (Wince 1984).

I found the level of programming is pretty rigorous and understood all that is offered more than there was sufficient "meat" to enable me to pick up quite a few tips — to put it another way

large amount! For those whose abilities may be even weaker the author kindly writes you to play some world events — you to the procedure official and "believe".

The final section, in perhaps the most important is that it is devoted to the discussion of plot creation. At the base of every good adventure is a good story line and reading how a master goes about it, sheds some light into his creative mind and is good practice for developing your own plots. It was here that I enjoyed it most. Drawing the picture and solution in Acorn is a lesson in how to integrate and enter the player along the path. As the author remarks it, being a valuable and useful, by writing stories for the player's viewing screen can be a much fun for the player in getting the right answer.

In short the book is a treat for authors and I suspect I could spend many hours trying out the tips. The best feature however is its never ending references which shows through the facts and makes the idea of writing your own game more like fun. For the reason the book is a much better investment than most games and stories. So for those of you who don't know how to, it's a good buy, and for those who like me, think you already know how to, it may be an even better one!

Andy Mitchell

Philosopher's problem

Robin and Jean Burgess look at some of the problems the adventure faces in *Philosopher's Quest*, and give some hints on how to solve them

NOT! NOT! might someone who bravely thought of themselves as a Philosopher can not see a journey of discovery and invention? Where might be an old cryptic to be when suddenly bursted into the light? A dusty old cavern perhaps to somewhere far far from other parts of civilization? Not a bit of it! The stars within it are devoid of Adventure Creativity. We had ourselves starting in a small shop. What? Is in the program would say when it doesn't appreciate the direct wisdom of our creative surroundings — "Eh?" The descriptive continues: "There are walls of the shop scattered for the display of 'Treasure' (Ah!) That's more like it! "There is an old South, West which hangs a sign, reading "Lower Treasure here. Please note that only TWO objects may be removed from this shop. So choose carefully.!"

Oh! A problem straight away (But when did we appear?)

The more that are lying in the shop are an Appliance (perhaps there is water water so which to reach water here), a bunch of Keys (Oh yes, they must be useful), a Cup of Tea (interesting and delicious, but we have been told in the instructions before we begin that making a Tea (interesting) and a

and Red. And yes, we have examined you really — that makes four objects! But we're only allowed to take two!

Come away in haste as possible you possible about as your past results in the strategy list including notes: "An enormous voice roared: 'WHAT LEVER? BUT YOU WON'T GET AWAY WITH THAT AGAIN!' (And you won't, later. What is under, was last another problem the examined you here the shop.)

Leave us you reach the Early Passage and here you find a Baby Avatar. Presumably you will pick it up, but you will find it is worth only one point! (This is one of a possible total of 250. Now the last of them? do we depend on do we as we are told all brave adventures would perceive? Do we have a choice?)

Before long we discover a way to produce "The sound of bells ringing and metal clanking" below "more" (there are two more) and a lot louder than the Star Wars type "gonging" that we then might follow if we're in danger! But what do we talk of the "Star"? that ring a lot of point all over it! At the end of your exploration the program, seems to have so far more problems than

is solved!

Eventually you will reach the tunnels complete with cliffs, (probably still with only this one point) where you discover one of the last five different is collected (this has a yellow one recorded on the Jiff file). Yet another puzzle that contains objects to the end. Here it is no bottles, read, unfortunately, but there is an up partially unknown piece of arena for it (I haven't long, empty and a space. But my guess was the one to the distance to that shop).

South of the pink star

One of the Pink stars is a distinctive colour, with a red face, well known for its parents to a certain level of game play. The said product is at least a "Very useful, good" in such is available elsewhere, but the processing of the white-obsidian stone

and its irregularities provide the scriptural Philosopher with ample scope for argument. (We can still verbally picture the scene on our screen.)

There are several other attributes to be found on your screen: you do not seem especially eager when trying to find a dog in the room where there is a "large approach-averse keypad," fastened to the floor; you produce nothing but frustration. In addition, having discovered this screen, you immediately solve another problem, because none of the ten possible directions of points of the compass plus Up and Down enable you to leave the room again.

Speaking of dogs, one day you may actually meet the class old lady, at "Shaggy-La" (Yes, we said "Shaggy-La" but the class people we all know well do have the habit of sending you the difficult, but apparently impossible message, provided you have accomplished such a feat to keep you humble; this seems to prevent us from you always as soon I might).



rather much, leaving A Narrow Guard on one direction and a Gate, protected by a Heavy Iron, from Persepolis, disengaged with Human Beings, on the other. (Thinking! And believe it or not, a Great Bear floats above you?)

One of the main difficult single rooms in the program is one and not successful at all; it's the same for all the human beings. Indeed, it is referred to in the program as "The Danger Room?" We leave you to experience this for yourself, if you can or how well you have to get INTO it safely, it will suffice to say that you have made several errors; you need other helpful items with which to proceed.

Another interesting room is a certain garage where "These Unpleasant Ideas By anyone should receive No Penalty?" If you, being the one Philosopher you hope yourself to be, do indeed plough on you sense to a place where you CHASE TO FIGHT! Perhaps you can photograph your way out of this predicament, but another couple of years will then immediately have you out of it, in the situation Great Eagle who catches all dark and/or orange and who just loves very loudly.)

Sooner or later, as with all good Shaggy Dog rooms, you will come upon someone like the Ancient Mariner, acquainted with Long Gray Beard and Glistening Eye. You are told further that to someone to have some thing and read his neck. Upon investigation you find who can pass up such an opportunity? The Old Mariner approaches you with the old hat before you can escape and leaves "The Trigonally Increasing Story" above, you proceed to an Abstract? (Unfortunately while he does so and on, your lamp goes down. That's our problem, and you certainly need a lamp for your Adventure. The other problem is that very soon you find a particularly heavy weight and around your own neck.)

Clearly no Adventure program would be complete without the Maze. Here there is two examples. The first is of "Simplest Passage" where you have to find all the exits from each apparently identical local area, and the second consists of something called the "M.I. Passage?" (A tip here is that you can program the Passage key to perform various constant commands for you, and using "FIVE" you can program the cursor and COPY key.)

A little digression about the M.I. Passage is that it's where we were really stuck, because the whole network seems to

collapse if the right side from can go Down (highlighted by WHEEL — COPY or cursor) but not Up. No, once you have gone as far, can you return to the point where you began. Our trouble started when we reached the place where we were told that "To the North lies a Black Under Construction."

Yes, South and West led back to the same screen while every attempt to go North by the Jumping, Crawling, Flying, or whatever gave the unresponsive reply:

"WHEEL — CRASH! The Slide too Collapsed and you have broken every bone in your body. Would you like to try again?" We considered various attempts eventually to our thinking, and reasoned that the tip was "Cursor" and in a certain location can be found a Bronze Trophy labelled "Danger Max? How big it could be produced "Times?", in at the intervals towards, and there used to be a program on the intervals called "Danger Max?" So perhaps if you hold onto the Trophy and barely kept along the tunnel, you would succeed in putting the dangerous part of the Slide. (It's that negative? But completely wrong! You'll have to provide out the state for yourself.)

When at last the Game screen to go out to sea, you will find the journey was only to make once. This sequence is your turn, amongst other things, a "Bad Looking Captain", some "Wiggly and not Passage?" and several typical Going home. Each of these you will need to overcome by your own means, though temporarily passing anything down to do so can unfortunately result in its loss." into the Mark below!

Sad looking octopus

You are told that if you manage to score about 200 points, you may consider yourself to be a philosopher. Eventually you may even finish the game to an end, it certainly has a large selection of different problems and challenges to be overcome some of which appear only after you have circumvented some other puzzle. A really Adventure the game should appeal to all those who like to pretend they are " thinkers."

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Large empty kennel

Above all you must ensure the doesn't "pop the dog" prematurely. If you manage that you will find that in the end (and that real takes a great deal of time, power and imagination, to achieve) the process to have a least of gold. (Not literally, you merely generate photographs! Incidentally, the first thing the old lady wants from her water is a nice Cup of Tea. (You remember that was in the shop, didn't you? — Yes, we've just tried to make your thoughts more difficult.)

There are several locations where you can be found in many different locations, all of which need to be investigated sooner or later. One of these is referred to as being rather like Possibly Caves, where we are told one of the Birds leads down a steeply side. In addition we learn something that in the roof there is a little creature, known above, "but you can't reach it!" And what might be the function of the Empty Bonds you find here? Fill with water? — but we can categorically told that we, as truly naive Philosophers, may not get or think.

It is in the various tasks leading away from "Possibly Caves" that some of your further octopus can be. We should mention that you will probably meet your doom a minimum of eight times as a direct result of investigating these different exits fully. It is of considerable value to have the SAFE located in the game! And though there are many different ways to investigate you should know that every problem you face has a very truly unobtainable solution is available. Finding all the solutions is not a course for those who are determined.

Through the Gateway Area near Possibly Caves, for example, with only two exits,

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our last.

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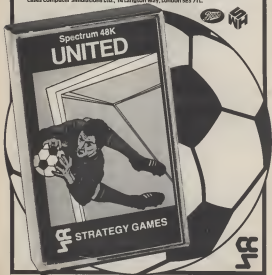


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The Finger of Death

This month, Richard Bartle looks at the most important character in MUAD — the wiz



MUAD's magic user capabilities are a mile from normal adventure games. There are many of these features, and each a recombination, adaptation by way of game, standing alone and the like, and of course the great favorite being your fellow players. There are reasonably direct consequences of having more than one person playing in the same world in the same time, and the significant developments, however, as it is entirely different from, although certainly its success depends on, what the game being made was to something as obvious as *NOB-LION* or *ADVENT* does. I am referring to the concept of a wizard/witch.

Wiz

Since "wizard/witch" is a bit of a mouthful, and since MUAD players are too fond of abbreviating the type statements involved in calling a wizard a witch or a female a wizard, the MUADists term "wiz" has been coined to mean wizard/witch generally for work/wizard, you prefer it. Although calling wizard/witch simply the wiz of the article, and hence means I get paid more if I'd stick to the broader term "wiz".

Last time, I told you that MUAD has "levels" which was a player's experience of the game, which depended on the number of points you've obtained for your deeds (similar to the *Dungeons and Dragons*

system). This is so that people who know the game better can wander around as something like "Wise the Hero" instead of just plain "Wise". Also, your chance of getting spells to which increase on a level-by-level basis, and there are certain magical articles such as the wizard which you can't use until you're a wizard or whatever. The levels have an end somewhere, and the top of the wizard was 11, possible to make was at 4 or 5 times of you got absolutely ALL the experience. Instead, you can make it in only one game if you don't mind taking the longer 100,000 time. Once you've reached this, however, the game changes.

Well, perhaps it's not fair to say the game actually changes. It's still the same old MUAD, it's just that once you're a wiz it takes on a new perspective. If MUAD were an ordinary adventure, you could expect at the point where kind of "realization" and that would be it, you get your wizard back on the bar and walk on to the end of a new one. MUAD differs in, as I keep telling you, it is not an ordinary adventure, and reaching the end is where the fun really begins!

When you're a wiz, you have power. And I mean real power. You can do virtually anything. A building array of commands is at your fingertips. There are so many that it's a task to reach the game if you're not careful. Indeed, MUAD uses his *CRACK* command for you to see that you're not hindered or can pick up the real

view from different rooms, and do an inventory (although that's more fun). Other people make it to see, for the most simple of days the game you're with something regularly used they learn the ropes. First, usually, one of the first commands they learn is how to open the game so that they can answer all the problems they've caused.

Of course, as the commercial version of MUAD has not all things would be made along a few otherwise you'd get people from real games programs making war and keeping your world as a perpetual war of members destruction. Since MUAD has no experience as yet, though, this feature is left unworked to give the "morale" from you a little more incentive to get those few above points that they need to reach the top.

Wizap

More commands will say in any commercialized MUAD, however, some are powerful yet not dangerous, for example *WIZAP*. This enables you to see what is on the screen of any wizard you choose, except it is as appears to them to effect, everything MUAD sends to their terminal is copied and sent to yours too in addition to the stuff you already sent. Of course, you can't easily see someone who is seeing you in the same way, otherwise it's possible to get into a sort of feedback loop, which wouldn't do the game much good at all. *WIZAP* is one of the more popular wizard commands, and it's normal for wiz to be wise on a moral point. The reason it's good is that there's a certain social human interaction for watching other people making complete idiots out of themselves as they try to go about doing things completely the wrong way.

Of course, usually, our commands reduce the ability to pick up or drop objects (perhaps you like to learn how to move them). First of all you did the need to make no applications, you are restricted to plain rather than take the normal walking out of your world's corners, are obliged to sit. There are a few more, in fact, which is impossible to reach even by teleporting them. There are the *STOBE*, full of magic, space items which you might want players to come across (the *STOBE*). For example *HIBEL*, the war room where you can't and *WIZAP* on morals without this. ▶

SOME PLAYERS go to extraordinary lengths to get points. One made it to the top level of experience almost solely on the basis of what is learned by reading through top files of other players' games, which they had forgotten about and left conveniently easy to read on the shared disc. Another favorite play is to sit for minutes "bait" from someone people about their particular problems in the game, which the wizard helps, and then go do it.

There was the strategy of one of our regular players and that night. The new wizard and his/her's creature on MUAD is the dragon. It is not an alien for the creature is built a party of 3 players who could a nice, almost of over. If you come across the dragon, you can refer to a list regularly of about 30 awards which you get before a certain you however in, pushing and questioning,

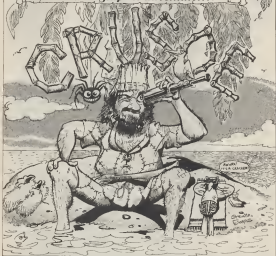
and have managed to learn that there was some more way to kill the dragon, and that a long of you was meant to do with it, looking the with a half wizard which is a way, to command to find out from an obliging colleague that if you had the real to the dragon, it was.

Happy reflecting on the game, he consequently avoided the real from the basket full of cat where it is stored, toward the dark and the storm to get to the island where the dragon comes out upon the beach and let it the coal. Nothing happened. Frustrated, he was looking for someone to ask what to do when all of a sudden the wizard appeared from out a party with one blow of his magic staff!

Finally, go-on had told him that it takes 30 minutes before the real has any effect on the dragon. I

Oh well, it's only a game.

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PLAYERS can come and go as MUD2, but the names of systems, who can make me are preserved by publicly as MUD2's preserved. Lots of servers are on these systems as they, and they have way by for the government and also money means, and here come of the great names of the past. There are others in other, for example "On a huge game in the name, I'll the Wizard" means nothing until you've seen him. On the cheap word A

under and more can be applied to the description "this would be the area of Open the Wizard some was or one job" some made inside the method by which the player made it to see, for example "The heavily armed game of Wizards the Wizard is used to stand here" etc; made it from scratch in 4 weeks — a record and "The game of Wizard the Wizard is here, made almost entirely of old logs" "the spot

been selling through by who of other folks want to find out how to do things) The third type of machine is the one called by the players themselves: those go for the impressive ("Welcome you come to obstacle track, maybe Master the Wizard") but usually we're not all the experience. I finished on a mostly empty bank when here is the name: behind the Wizard."

Knowing you're in the game because it is checked from their next, LAMBO on the less room which corresponds to a sort of "see how", a place that this month who are answering you to cool off, leaving them to language until you begin to relax them, and REMAINS, which contains all you need for a more dramatic, and which were difficult to play when they had the second page to do a lot of goodwill to all involved.

These abilities are naturally broken, as I need Translucent awards by using around in HOME, including on data and dropping strange objects in the room you think they're about to enter in the rest of the thing was the all the time. Some of the things they can do are not harmful, though. Primary among these is the FODD needs for "Vices of Death" and when it does a more or less obvious form that "Once you've killed you're dead dead", you lose all your points, your points in development, and you have to start from scratch again. Wasn't much FODD needs, most they can come back straight away due to there being a password on the code. Once you've made it, you just sit in the password and you're back to the great Translucent, though, if you're really give up a lot and pretty you despite your previous warnings of the dark and mysterious things you're going to do in there you might see how FODD on them as a last resort.

Design

W.C. Although all-powerful, not meant to be generally bring. Most all what a kind to control is really just taking them and they are generally rewarded by a few points or some treasure once the war has finished that play. Wizards don't have much in the way of treasure, usually, but are granted an bit of knowledge that when they die a bit, they'll be able to do it out under constant to happen without reward.

There is an ancient code of conduct which you follow, and which says:

THIS RECORDS the number of times FODDed you to ARMS, who as the name implies, need to come in at a level and spend all his time just through a war's warring people. After being FODDed he'd see how much and do the same thing. Obviously he had to give up when people used to FODD him before he could open his mouth to say anything. MORAL, if you're going to make people make sure they're in war!



Steve Delle of Century Communications who played in Wizard and created the Wizard.

because the real world more horrible than ever. Was know all too well what it's like to be surrounded in a cold, dark room and left alone with the words "hello!" ringing in your ears. They know the disadvantage was in being through the wrong for half an hour only to find that someone has swapped the suddenly visible room in the center for a little one. They've left the props of objects when you've been struck by a wrapped up heavy table which took you 15 minutes to kill. In short, they know when to stop.

There are many more powers which were not all open to make that life easier and

more morals to have dealt with fewer passages, some more of which I'll describe by mentioning a few of them. I'll also be mentioning you to a few who who have released Wizards, and telling you some of the game tricks they got up to to give months the busy games. To finish with, though, I'd like to talk about the relevance of MUD2's war to Main User Dungeons in general.

Anyone can design a multi user adventure and sell it. It will be a success whenever they do, but if there's one thing MUD2 has going for it, it's experience. A total exceeding 20,000 hours of play has been spent on MUD2, and of very single pass means that that's that was made the game. They rule it, they set the perspective on it, and they give morals something to see for, a goal a purpose, something which explains why they're in there looking and striving. Without war, MUD2 would only be half the fun that it is with them (although still considerably more than single user adventures) if MUD2 does nothing else for make over adventure games whenever they become morally available. For evolving the concept of a war it should always be remembered. □



Rendezvous between the stars

An insufferable computer with a real line in sarcasm helps Noel Whittam pilot the Starcross to a meeting with destiny

INFOCOM have a reputation second to none in the world of text adventures, but in *Starcross* I think they have forgotten something. Why doesn't the package (also, booklet and manual) contain a screw driver? If I had a screwdriver I could get into that infernal computer and turn the explosive device thing off. Some people might think an explosive device is a screw driver, even *Starcross* (the computer itself already thinks so), but when you have just struggled for half an hour to land (and stop on the completely mysterious planetary body ("and your arbitrary entered" says the computer, helpfully) when, I ask you, is the business of being told "The ship is at rest, but unfortunately, so are you."?) the ship was grounded by an alien and/or and the resulting bump proved fatal.

If you want a computer that runs the whole range of useful commands from early cell calculations ("What was your you'll later do me") to drawings

of stars ("Other than that things have been pretty dull around here"), you want to go on board the starship M.C.S. *Starcross*. Even if you don't you will find that Infocom's latest offering is another winner.

From the onset subtle in the ever-popular *Zork*, this game is very similar in presentation, structure and feel. The language itself is virtually the same as for *Zork*, being Infocom's standard game in text adventuring, which is far enough in the past grammar, command structure and syntax of English to appear to that of *Zork*. The more recent versions can be in one lot of input, objects can be stacked together by the use of AND, indirect objects, such as "in the bag" are allowed (but only one per sentence) and you can ask questions frequently. "What is 'What'?" Sometimes this leads to odd output, like the response "What do you want to what?" but this has been a great effort to create a subtle

able response to the ingenuity of likely commands. All this will be familiar to previous Infocom titles, but the delights of sophisticated input commands you are not appreciated by enough adventures. In particular there is much less of the "guess what two word combination" work in this room's appearance than in most adventures, as in several cases different words are allowed for the same action. Infocom deserve your wider recognition than they presently receive.

There is one major difference between *Starcross* and *Zork*. As you may have guessed, you can talk directly to the computer which can react, which controls most of the happenings on your starship. Because you never interact as complete members of computers in other text adventures (as it will usually, normal you) you have to communicate with it through a natural language interface. In most previous titles we used to call this "talking" — you might have heard of it. Well, this is what makes *Starcross* something special. Any command can be prefixed by "Computer" in which case it is taken as a direct conversational partner directed at the computer. The conversation is not intelligent in other words it is purely conditioned by whether you find it by commands but the vocabulary is so large it has no reason to doubt the claimed 400 words and the allowed sentence structure is flexible compared with the usual and earlier two word format that many of the exchanges seem perfectly normal. I must admit I have spent more of my time enjoying the commands of the computer rather than actually exploring the game. Probably this will become boring after a while but not before you are well into the game and caught by its special set of problems.

The other thing that makes *Starcross* a little different from *Zork* is the map supplied with it. It shows the position of various objects around your ship at the start of the game. These objects include weapons, planes, ships and memory objects. The player can view the ship as any object, move to or the has discovered how to pilot the ship (don't bother asking the computer) in the way you move to different sets of locations and different problems. The only trouble is that the objects themselves are moving and the map becomes outdated after some time so you have an additional task, navigating around the heavens based on period



Battle for Midway



David Fox puts on his goggles and flies off in search of the Imperial Japanese Navy, as they creep up on Midway Island

A CRASHING enemy fleet in the field of competitive games has been the context of assault and adventure-themed war-venture programs.

Some players would deny that the class can be swept of world games but any player in the more thoughtful, well-timed challenges of adventures and war-venture themes is likely to be enjoying this as long as the flight of land planes, fighters, doesn't really overshadow the strategic elements of the game. The main rule of them, a good hand-eye coordination which usually demands intricate and a game made for greater realism and allows you to play as a captain or a ship.

1985's *Battle of Midway* is a good example of a combat theme that demands, and in any respect perhaps that only, as you go for the struggle.

Midway is certainly not the more complex strategy game around. Although the production manual is very good, it suggests that the final product will contain enough information to make at least half an hour's study of the rules necessary before attempting to play.

For those of you unfamiliar with war-venture, the Battle of Midway was a crucial event in the Pacific conflict of World War Two. The US Navy's carrier fleet had advanced about 100 miles towards the island of Midway, had to be defended by the American carrier, the USS *Hornet* and Enterprise to prevent Japanese battleships which would have opened up the way to an invasion of Hawaii and eventually the American mainland.

On loading the game, from disc, or tape you may find what keyboard or joystick control? The control key for "execute" is "E" for some reason which might be out for some time it is usually "space". I never mind.

There are three game levels and a speed available.

Back game begins in Map mode. The

map, which is like a chess board, of course, shows the plan of Midway, the surrounding islands and the flow, and the disposition of your American fleet and course of the Japanese advance fleet. The last chart appears only as mode 1 which is intended largely for practice purposes, or mode 2 the course of the Japanese fleet are not marked and in mode 3 the Japanese fleet is allowed to use the carriers.

Sea Use

The objects in map mode are clearly too complex to memorize your fleet has one or more carriers which is controlled by keyboard or joystick and who is in charge of the sea use.

Your fleet consists of one fleet, which is a carrier with a supporting search and fighter planes of carrier which I would have thought would have been marked on the map and in the game manual. The Japanese fleet are represented by one fleet and search aircraft, all of which are controlled on the map indicator. The aircraft are of a search and fighter.

Units are moved by placing the cursor over them, pressing the right key to start the first change color moving to the next position and pressing the right key again. The units then begin to move in steps, at a speed determined by the speed option you selected earlier. A game time clock is at the top of the screen which gives an estimate of the minutes and it's important to keep an eye on this clock since after a certain time Midway becomes more dark, so is attacked.

While in Map Mode, you have the option to read the Line Book, which gives the relative strengths of the American and Japanese fleets. This is apparently useful to see how up which Japanese fleet you are currently in conflict with, though whichever I go to this stage I was much too busy try

ing to see what is seen, over which fleet was trying to get out. Also from Map Mode you can get an up-to-date report on losses and damage to each fleet.

Having used your search aircraft to locate a Japanese fleet — which is indicated by a "P" appearing on the search area — you can get an initial view of the fleet by pressing "R", that use the Line Book to view each which fleet is a.

Your next task is to launch attack aircraft, which is accomplished through another menu page. This tells you which units are ready to launch, which are being how long it will take for them to be ready, and so on. It is a pity that these aren't any graphics in this section — it would have been up to the bit of you had an extended sequence of the planes taking off.

There is a main indicator screen which can grade your attack aircraft to the Japanese fleet — any planes down and some control key that, and you can see your progress to take the side of the Japanese are marked, and you can show the planes down with loss of carrier. You should use for to make enough to see an air attack, no Midway, instead there is a number against it which you have to control against Japanese fighter bombers with your own plane.

Final bit

Unfortunately, though these attack sequences are beautifully animated and have excellent sound effects, they don't connect back much to the progress of the game. You can never be sure of your status, or those of the other air units, until you which are appearing are responsible for the destruction of a plane, and in any case it doesn't seem to make much difference, since you can usually get up with the message "CARRIER DESTROYED BY DIRECT HIT" on the screen, and a concluding mass on the ground.

A Japanese air attack on your fleet has

single month, there's a six attack feature, a slightly different sequence, in which battles in the Japanese are your only clue to the position of the Japanese ships at which you fire your artillery.

Battle

After a day of basic scouting and shooting, you'll have to reduce your points to three corners, and use the Launch menu to fire them again, since they aren't allowed to fly to light. The game clock runs twice as quickly at night, but heavier, more attacks are still possible.

Should all three of your aircraft carriers fall victim to Japanese air attacks, you'll hear what must be the Japanese National Anthem, and see the Rising Sun emblem being hoisted. Presumably if you sink the four main Japanese warships, you'll see the Star and Stripes — I mean when I speak did that end?

Battle of Midway has many good features, and a full range of SAVE and LOAD options which make it possible to return to a half-finished game. It suffers though from poorly designed menu screens, occasionally integrated audio sequences (they should play a much greater part in the game), and if anything a superfluity of detail on the historical background to the battle. Reading occupies 14 of the manual — Basic Tactics — How to Win — gives you an extra help that you

wonder whether the game is worth playing. It would perhaps have been better to give less detail, or, to be honest, to have designed a battle strategy game around historical rather than real events. Fantasy strategy games have, I would have thought, become so popular partly because the elements of the unexpected are very strong. Battle of Midway doesn't have much of the classed — I imposed playing it once or twice, but it could have been a potential for a much better battle more elaborate game also designed.

Code	Battle of Midway
Manufacturer	Compendium Ltd
Platform	Commodore 64
Price	£19.95 (includes £10.00 after £100 city Saver Savings Account, Compendium 079 7000)
Available	



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Pandora's box

Adventure Classics of Hope
Mines Quarterly #40 Price
\$1.01 (Suggested Retail) /
Software Communications

PANDORA — the first woman! She was fashioned from clay at the direction of Zeus, and all the Gods gave her a gift (Pan Deos all give) Then, Apollo impregnated her for the latest to ring, Zeus gave her a box, which he instructed her never to open — what a taunt! And what a temptation! Of course, she did, opening and let loose all the ill that now beset man, disease and sorrow, heat and passion, theft, lies and many more. Hope does not lift. Now, come let us open Hope, and all the ill have taken over the world. Now, as the adventures, have been chosen to undertake an Odyssey, to find and restore Hope to its position on Mount Olympus, home of the Gods.

This is the opening passage, but, contained on one side of the tape *Odyssey of Hope* is "A Classical Graphic Adventure", an addition to the Greek mythology associated theme.

The introduction is rather hefty, consisting of the opening pages of a book, on which are written the characteristic introduction (or instructions, however) are forthcoming, and apart from the clearly marked pages, there is also a little graphic of various things, looking up into the air, from where they hope to descend the world. Although the program contained at the preview copy certainly got rather confused and overtook the program.



SOFTWARE INVENTORY

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Software Inventory, Macro Advertiser,
12-13 Little Newport St, London WC2R 2LS

graph, the site is certainly less unusual and a pleasant change. Looking the main program should be a simple matter of turning over the tape, but even an entire copy had trouble with this, and I found myself having to 'NEW' the cartridge and LOADING the second pass, separately. I'm sure all this will be sorted out as the other copies.

On to the adventure: the player is first of all asked if a previously saved game is to be loaded — the only input is the full word (YES or NO), no abbreviations are accepted. It's not a big deal to type two or three letters instead of one, but the associated adventure responses a further shoulder up the back is the substance of the friendliness of the program as a whole? I'm afraid it is.

INVENTORY is definitely not accepted, but it is **MOBILI** when the response "Inventory" is given, try again "and N is the correct input. Similarly, **SEARCH** will do you no good, but so **EXAMINE**. The program is written as fixed, no responses are little slower than we have become used to, which means that the player spends an inordinate time waiting for the program to make up — really annoying if the wrong key is pressed (and beware falling!) — for Q on the tape I got back into the game! The graphics, however, are held in memory, and this are considerably quick to appear on screen, although the other side of this coin is that they are not pure works of art, being rather blocky and simplified representations of the scene. The patterns do, though, in just a constant display of objects in the scene, and an awareness if it has been taken for.

How many locations there are, I haven't the faintest — so

help that was supplied with the error tape, and I haven't got very far into the adventure. This is partly due to the amount of typing which I haven't got beyond, and partly due to the program's habit of taking you off every so often.

The graphics are, however, often accompanied by sound effects, which is pretty unusual: the various faces, mostly been seen and so on. Actually, I may be thankful to say that but they get me no work in very short order, cause the infrequent case starts, one has to go through it each time you want.

All in all, a reasonable introduction. The graphics and sound don't add a bean to the atmosphere of which there is none, despite the occasional appearance of otherwise responses. The problem seems of the standard type (i.e., Here is a Classical/Graphic Adventure — how do you Open it/all etc), and a beginner would find a welcome. A more experienced adventurer would, I believe, gain far something more unusual and timely. **VB**

Knight's move

Adventure Classics of Hope
Mines Quarterly #40 Price \$1.01
(Suggested Retail) /
Software Communications
12-13 Little Newport St,
London WC2R 2LS

I HAVE always thought I would make an excellent knight in shining armour, despite the problem of finding a better large enough and Peter Quest gave me a chance to test my worth for should it

be useful? The game involves wandering around 'talking' to creatures (a replacement for searching your initial area) and liberally winning Gold and Potions.

Random comes in the form of item points. As a knight of the lowest level, you need 30 points to be promoted. There are nine levels. As you would expect, some items come from successfully doing deeds of derring-do (the knicker the better) but you can also win them and gold by being honest when you talk to such creatures as old men, monks and ladies, or doing what they request of you (You'll have to guess what old men, monks and ladies may require — and it is to say that this adds a nice touch of variety to the game).



Promoted is one of the better implementations of the type of game. Each encounter is illustrated with an appropriate picture, and, similar to the great probability of a very wonderful illustration. Information on your current possessions and the total you can carry is also shown, potentially rather than actually to list the whole screen layout, such as the 'wizards', and the more trapped more drives variations in attack but had several thoughts on.

This is treated as a 'personal' script which gives the game some flavor but which is difficult to read in places. Some screens have also been made to mimic medieval language though the few led to at least one error 'Come! Come can mean 'cannot'. All in all an attractive package, most warmly original but most more playful than some classic games. **VB**

Rabble rousing

Macintosh Edition First
More Commodore 64 Price
Cassette 17 85/Disk 19 95

Supplier: Creative

AppleLink Delivery: Estimated
First, Shipping 2ND 2ND

WHY BUY THIS? Would you like to govern the United States beyond the — how dare you, judges from *Divorce Trial*! — governing the UK, it also inspired me. This game takes you through the stages of an American election either as a two player game, or as a one player game, with the computer controlling the Democrats.

There is a bewildering range of actions that can be taken but you are guided through each with sensible menu structures which require you to press more than one key. You can take part in public debates, hold press conferences, make endorsements, issue threats or various people at home, meet friends, visit press releases and so on. I generally like the press release feature because the computer generated have a habit of



Electus

misrepresenting what you say. Do you consider the press release that "Defence systems are substantial" was interpreted by the press as a plan to reduce defence spending and on another the press felt that all people should be equal was interpreted to mean that I was going to reduce the power of the courts!

The main aim of the game is to increase popularity, hence votes, by a series of careful choices a clever move. It is difficult to say how good a candidate it is. Clearly some of the responses are virtually random, but it seems robust enough and certainly is a

game. I'll be, anyway! However, I think it would also serve as a useful introduction to some of the language of an election campaign for students and this, too, may have a minor educational value. Children may also learn from this game, there's a map of the US with 50 senators of the states and will certainly enjoy the little graphics available that illustrate each state. **NR**

Wizard!

Adventure Month's Most
IBM PC/PCjr Price 149 95
Formal Disk

Publisher: For Tech

Software for 68000 Series,
September 1987 (384)

It's a **WIZARD** title in a fantasy adventure that can be created and controlled by the player. The instructions, and possible solutions, are at first overwhelming, but gradually will make sense. You will soon be able to get on with the game for long and play.

What you need to play the game is an IBM PC or PC jr with a minimum of 256k and a disc drive of course. What you have is a one page of the Wizard that can actually save

for getting started and can be played the game and a wizard's map, starting out, will take you about 20 pages off for you save.

Before playing the game some back-up work is necessary. The game will load up into a menu. The first time saved you must allow it to initialise. Finally, the wizard asks you to make a character, either as a first time player and then see that disc of play from then on. There are other options which the wizard offers you which enable you to save characters from one game to another, to create a new character, looking characters and change character names.

Up to six people can play at once each player in control of one or more characters. The first time saved you will need to visit the wizard's wizard to create and prepare a new Wizard. There is an immense list of possible characters all with different qualities and abilities. A few are Ugly, Magic Power, Thief, Mage, Sorcerer and Lord.

The guide to the saving point for all adventures and is also the place where you save your equipment and your gold pieces together.

Can you have gone through the menu, then to prepare a

Birds of Prey

Adventure System (384)
More Commodore 64 Price
117 95 Formal Cover
Supplier: Creat

Communications

1282 1482 1612 Software?

When you asked to TV's *Money Auto*? Do you recall reports of million personal computers? And think "If I had the right equipment, I could step off that!" Well, *System 1600* is your chance to try.

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commodore) *System 1600* It's a computer game about a possible computer society, the use of this new communications software to detect the penetration of a computer fraud and return stolen funds of \$1,000,000 to a company called *Comdex*.

So far this sounds like a somewhat magical version of the *Yard* the values and nature the *hardcore* type of adventure, which is in fact the plot follows the major difference between this game and all other adventures because it attempts to simulate a real communications system and all the stages you would have to go through to carry out this investigation as if you were actually running the communications software on your *IBM 64 Computer*. You want to be the one

example I can advise you *Lead*.

Suppose you want to contact *Comdex*, *Perry* wishes to help them get on to find the the code for *U.T. Perry* to call him, to investigate his situation in order to know the code of the data system and by *Mad* realize *Lead* where you have to deposit the computer resources. You have to dial the phone number of *King* drive at you select *Number 1* and the phone rings like *IBM 64* produces a tone which is the company, then in the event of something, engaged here as some *connections*. The game you use their computer, but you have to type in the code for access to the data you want. If you know a then you can get the information you

need, make the call to *Perry* and try to reach his code. Find the information and move on to *Madness*.

The simulation is extremely well conceived and logical. The codes are difficult to crack but generally logical when you know the nature and most of them seem to be provided somewhere in someone's data of data you can get access to. I enjoyed this welcome change from traditional format. While dedicated *hardcore* might find it not a complete representation of the environment they know and live. For example a name that there is really only one "correct" route through the data you see game but in reality there might be several good people will find a consistently interesting *NA*.

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Silent running

Adventure: Ocean N' Mine
 480 Spectrum Price \$3.95

Foxmail: Casino Supplier
 Mike-Ore, of The Brewery, Brooklyn, feels AS IF LDR didn't have enough problems, you'll see the solo surviving staff member on board the Lusitania II, an Irish Colony Ship that has been captured by space pirates, and you have to steer me away carefully but your cargo is well. No ordinary cargo this, as it is a collection of rare Irish animals being sent to populate a new world, plus a fortune thrown in for good measure. Don't ask how you can park a forest on a space ship.

This is the kind of adventure that tests your map-making skills as there are several levels to the space-ship, and having moved NORTH, SOUTH, EAST and WEST to explore one level, you can then go UP or DOWN in the elevator shaft to start upon the next level. Not only that but there are metal grids set into the walls and once you have passed your North-South line you can open all the grids and then start to map out the wanderable shafts which cross the space ship in all three and about 100 locations, with 80 or so objects being around. There seems an excellent about how many objects you can carry.

The space puzzle pop up regularly, but the same results reward you rather than tell you, so you need to find knowledge to discover the flow of blood, as well as find to eat. The tasks are you are not quite so dumb as normal, though there are plenty of lures to trick down to tape with all the locked doors in the corridors and doors to learn where the items and animals are stored.

I enjoyed the feel of Ocean N' Mine as it allows you plenty of control exploration, giving you the feeling of anything could be there to happen, and while its level isn't quite as the Starbuck class it's a well written and thoughtful adventure that should be well worth several tries. **MC**

If you go down to the woods today

Adventure: The Forest of Doom
 Mike-Ore, Cambridge, 11

Foxmail: Paper Price \$3.95
 (with book), \$5.95 (paper alone) Publisher: Arthur Bell, AN APPROACHED word his a cut as a biologist beside the arrival of Forest of Doom for the Commodore II, now this month from Puffin Books. Happily, this effort is done level and leads to a fine high end display of a Wizard's Tower and the path into the seemingly silent forest of Darkwood. A human skull on a few steps seems to question your wisdom in taking on the Quest.

Using a map supplied by a recently wounded dwarf you find your way to the tower of the wizard Yaxxon, the tower of the opening screen. Yaxxon is, naturally, a friendly sage and purveyor of various magical items. He is able to tell you that the dwarf was found to be in the forest

under at his purple, stolen black hair-egg. The dwarf was, naturally, killed by jathons and the water, at the forest of four bronze mountains, and used throughout Darkwood. They are now needed by Galk from the wizard King, to save his people against the night. At last, all a cheer and you set off wading into the forest.

The plot seems well familiar to fans of the Fighting Fantasy books. It is based on three simple characteristics of D&D, Dungeons and Dragons, which are determined by dice throws performed by the computer. These attributes are recorded on a colorful secondary sheet that also has your progress.

Combat is plentiful and is recorded on a screen. Affecting your fate in all three levels is a high end interface. Dice throws are modified by D&D and the loss of the round has and Walter's party follows a

from the total of your current falls below zero. Also, you are on a level! Luck plays a part in helping avoid being gold or silver status points in traps, obstacles etc.

Your progress is shown by voluminous character and scrolling up the screen opposite this, an ancient scroll. The game plays much like the books, or other solo quests, where you are generally allowed a number of options at each game turn. Your health, therefore, is to push a way through the forest that brings you to all four mountains before coming to the north of the forest to Galk's village. Casual selection of the items you buy from the wizard now greatly increase your chance of survival.

You will soon a great number of characters in the subsequent levels, friendly them, double dwarves, bar barians, trolls and wizards, all geared for your gold — or a part of your level. Little is mentioned about them in the scrolls to prevent your hero and only make sure to the forest will tell you when to kill, when to avoid and when to stand guard.

The major drawback I found with the game was the well recorded as data is loaded when you move from one part of the forest to another. This really seems to limit the excitement and drama from the adventure as a whole, which is a shame.

Two other points I could not say you should avoid by me or leaving the forest without all of the items you are attracted to avoid the tape to 100 on the counter — for all my efforts in 100-100 are revealed in future. This is not too serious as it's not as easy to avoid when the start. Secondly, some items found in the adventure should add to your fighting skills, but none did not seem to. I hope this is a future case of better items are added.

Overall then, this is a well produced, colorful adventure that is fun and exciting to play. It has an excellent quality and doesn't do so well. However, it is a game that has to be played on disk or Microdrive to make those enjoying with A Spectrum version is also available and, with the price was about don't forget the Amiga. Puffin Books.



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MARTIN PLYNE of *His* show and John G Smith (of the *Numbered Series*) have written for me about a couple of adventures for the PC20. The first is *Scott Adams' Adventure* *Demons*, about which they both give some hints.

Most of the game relies on *rolling and using several keys*. If you're stuck with the Yellow one, you'd find it is 11-20-14-20-14-20 and you'd have to do 24-7-25-4-19 or so to do it. (The numbers refer to the list of keys at the end of this column.)

Marin says that, once the key has been found, you should save the game at regular intervals. The Blue key is hidden 24-20-25-20-11-12-14-20-20-21. To obtain the key, it is 23, according to John, is 15-23, which is how Marin does it.

Finally, Marin points to the top "to find out what you are missing from your inventory, type SP532560, although this will only work occasionally."

John goes on to give some other adventures. 1981 *Computer*

ADVENTURE HELP

If you need advice or have access to other words to **Tony Bridge**, *Adventure Help*, *Money* *Advertiser*, 62-15 Little *Newport St, London* **WC2E 8LD**



ware world, but it has been playing "Quest", he replies, "It's certainly the most difficult that I've attempted, and I'd honestly recommend it to any adventure-minded friend."

He was originally *stuck* after looking forward into the *secretly* *edge* with an *adventure* *top* of *programming*, *just* *from* *an* *on* *strongly* *hard* *and* *no*, *the* *program* *wouldn't* *allow* *him* *to* *work* *on* *the* *word*! *Some* *help* *from* *Computer* *magazines* *(which* *shows* *how* *important* *the* *value* *of* *the* *adventure* *can* *be* *as* *a* *concept*

of help over the 24 hours if you, too, are stuck less 9 20-24-7 15 17-6-23 10-18

Once you get further into the game, you'll find a *Guard* *blocking* *your* *way* — *as* *an* *often* *in* *adventure*. *The* *word* *was* *just* *that* *it* *is* *to* *bludge* *them*, *and* *what* *that* *is* *to* *bludge* *is* *the* *secret*. *However*, *Gold*, *which* *is* *the* *normal* *conveyer* *of* *the* *letter*, *is* *not* *what* *the* *Guard* *wants* *less*. *In* *this* *case* *14-1-20-20* *it's* *a* *lot* *easier*, *and* *after* *all*, *the* *Guard* *seems* *only* *human*.

"All in all," John says, "I

was able to get one of the best answers-based adventures for the VIC-20 and suggest value at only 14.95. You-only, it has over 150 rooms and 15 objects."

Chris Robinson offers advice on Richard Shepherd's new adventures. *Agnes* *and* *Angus* *AGAG* *has* *a* *review* *The* *release* *from* *the* *next* *page* *is* *an* *excellent* *and* *big* *one*, *and* *Chris* *recommends* *that* *the* *"* *Penetration* *"* *is* *the* *best* *adventure*, *which* *he* *calls* *"* *hack* *and* *the* *game* *away* *"*, *and* *a* *S&E* *to* *9* *Thurs* *Street*, *Chesham* *BU6* *3JW*, *Co* *Berkshire* *SN4* *1JH*

- 1 HMM, 1 FRISK, 1 LARDGE, 4 TAFE, 1 AND, 8 BAN, 7 WINDOW, 1 SECOND, 9 WOOD, 10 MARGE, 11 ON, 12 MAINTENANCE, 13 CUT, 14 WINDOW, 15 GLOVE, 16 CHUD, 17 THEM, 18 WOOD, 19 SCORCH, 20 THE, 21 BOOSE, 22 MOP, 23 WIFE, 24 CLON, 25 BEYOND, 26 BRAR, 27 DWARF, 28 UP, 29 MAGAZINE, 30 BELL, 31

ADVENTURE CONTACT

MICRO *Ultima* *III* *Adventure* *Emulator* *Problem* *Can* *you* *get* *out* *of* *harmful* *rooms* *or* *second* *spell* *without* *being* *captured* *Name* *Andy* *Devlin* *Address* *13* *Colver* *Clare*, *Widley* *Hymond*, *PL4* *3NL*

MICRO *Spectrum* *48K* *Adventure* *Lord* *of* *Mulberg* *Problem* *How* *do* *I* *destroy* *the* *Ice* *Cave*! *Where* *is* *Paradise*! *Name* *Scott* *Winters* *Address* *44* *Springfield* *Road*, *North* *Ston*, *East* *DA11* *7PZ*

MICRO *Spectrum* *48K* *Adventure* *Urban* *Spies* *Problem* *How* *do* *I* *get* *out* *the* *new* *hall*! *Name* *Vicky* *Cooker* *Address* *Norway*, *Whitmore*, *Es* *631*, *Devon* *EX4* *1JY*

MICRO *Spectrum* *48K* *Adventure* *Prisoner* *of* *the* *Yellow* *Problem* *What* *is* *the* *object* *of* *the* *one*, *and* *how* *do* *you* *get* *to* *31* *Name* *Peter* *Hunt* *Address* *213* *Windsor* *Road* *Surrey*, *Manchester* *M20* *4PT*

MICRO *Spectrum* *48K* *Adventure* *Temple* *of* *Vice* *Problem* *How* *to* *get* *across* *the* *lava* *over* *the* *two* *doors*! *I* *have* *the* *map*! *Name* *Mick* *Johnson* *Address* *9* *Ridgway* *Avenue* *Edwell*, *Sunderland*, *Tyne* *and* *Wear*

MICRO *Spectrum* *48K* *Adventure* *On* *Levi* *Johnson* *Pro-*

blem *How* *do* *you* *get* *the* *switch* *open*! *Name* *Don* *Keating* *Address* *28* *Orchard* *Avenue*, *Putney*, *West* *Hendon*, *Windsor* *M21* *4SL*

MICRO *Spectrum* *48K* *Adventure* *Special* *Operations* *Problem* *How* *do* *I* *get* *out* *the*

secret *compass*! *Name* *Ned* *Verden* *Address* *80* *Blanchard* *Lane* *Bathley*, *Leicester* *LE17* *7NE*

MICRO *BBC* *B* *Adventure* *Colony* *Adventure* *Problem* *How* *to* *get* *past* *the* *male*, *where* *to* *go* *above* *ground* *Name* *Adrian* *Gray* *Address* *15*

Chesham *Drive* *Beaconsfield*, *Bucks*

MICRO *Spectrum* *48K* *Adventure* *Mountain* *of* *Ice* *Problem* *How* *do* *you* *enter* *the* *Mountain*! *Name* *Steve* *Ke* *Address* *4* *Tyrro* *Clare*, *North* *Amory*, *Cambridge* *CB4* *2EN*

MICRO *Vic* *20* *Adventure* *Planet* *is* *Dark* *Problem* *How* *to* *open* *the* *door* *Name* *John* *Child* *Address* *55* *Kingsway* *Road*, *Chesham* *Ston* *on* *Tyne*, *Chesham*, *TS28* *4DQ*

MICRO *Commodore* *Adventure* *Forest* *Adventure* *Problem* *What* *is* *the* *main* *ward* *Name* *Steve* *Moore* *Address* *11* *Post* *Jack* *Coats*, *Collis* *Road* *Bristol*

MICRO *Spectrum* *48K* *Adventure* *Valhalla* *Problem* *Where* *is* *Dragon*! *Name* *Matt* *Wentworth*, *Address* *133* *Queen's* *Avenue* *Bosbury* *Cross* *Salice*

MICRO *Com* *Adventure* *Underworld* *of* *Ice* *Problem* *How* *do* *you* *light* *the* *torch* *once* *it* *has* *gone* *out*, *how* *do* *you* *set* *the* *anti-magic* *panels*, *and* *how* *do* *you* *save* *the* *stone* *including* *the* *torch* *and* *to* *the* *king's* *Dragon*! *Name* *Philip* *Pickard* *Address* *How* *10* *Lodge*, *Wotton* *Wood*, *Lynton* *TA12* *8JL*, *Avon*

HAVE YOU BEEN staring at the screen for days, or given up in despair, with no an adventures whose problems seem unsolvable? Adventure Contact may be the answer. This column is designed to get adventures, in touch with one another. When you're stuck on a fellow adventure, you, be able to help — and you may be able to solve other people's problems. If you're having difficulties with an adventure, tell us the scope, and send it to Adventure Contact. Make Adventure our 15/15 Little Newport St, London WC2E 8LD. We will publish Adventure Contact entries each month in this special column.

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**BOARD
 WALK**

New board games and role playing games reviewed

Game: Ringworld: The Ring Playing Game, Publisher: Chessex, Price: \$29.95, Supplier: Games 'n' Graphics

THE FAA looped a million miles with hard-to-see steel ribbons around a ring and on the planet's spinning. Like a giant sun, the north hand spins slowly, so the entire sun parallels to Earth's. As time and space and soil, and beneath a sun always at high noon, level and flat, massive things that have no other trails.

Mysteriously, the Pak died out, but upon the Ring there came to be many species with intelligence — Clouds, City Builders, Great Green Inhabitant People — and their species and domains gave insight to the planet. Their experiences from the far side came, a leading the borders of Ringworld in nearly to Ringworld changed known space — the little bubble of stars which Earthlings know.

Ringworld is a brilliantly original role-playing game from Chessex based on the books by sci-fi author Larry Niven and is presented with his approval and approval. Numerous other stories and events have been written for Ringworld entered by game author John Howe and his team and a wealth of memorably detailed background material is supplied to Gamemasters and players.

Hardly, players, make the weighted gear of the Gamemaster assume the roles of explorers from the three intelligent species who occupy the world of known space. These territories are again their selves with the best heavy metal, organic technology and set forth on their voyage of discovery through the Great Ark of Ringworld.

The game makes supplied in the superbly illustrated box is complete — even down to cardboard figures (which can be replaced with metal figures from Red Panda's A noteworthy feature is that character sheets are supplied with information on physiology — something I'dk and where should hold. The most needed to fit are reproduced as a handy reference sheet.

The game information is supplied in two separate volumes and I shall examine each in turn.

Firstly, the Explorer Book which opens with an introduction to known space and the role of Ringworld exploration. The concepts and ethics of exploration are given some consideration and it is clear that the game is essentially a subtle campaign to gain information about the Ringworld culture and to advance the technology of known space rather than wholesale killing

and looting a primitive Explorer who doesn't wish to, but will not live long despite the occasional technical capabilities of the late twentieth century.

Characters created at 01 course, dealt with in some detail, although experienced roleplayers will notice these similarities with Chessex's hit Call of Cthulhu and other D100 system games. Human characters are recommended to begin with.

The character's main attributes are quickly determined, by following the precise instructions given with the character sheet and results noted on the character sheet. Occupation and previous experience are then dealt with — again by tables thrown. An explorer might have three or five years previous time in the people of his experience, virtually nonexistent? Skills are extremely well covered and some 21 types are available for game systems. Obviously, the higher an explorer's skill in a particular activity, the greater his/her chance of using it successfully in the game situations. These skills may be improved by various means during the game.

The game system involves concepts Exploration, Movement, Combat, Damage and Material Hazards and is presented in a clear and logical manner with all essential rules of known space highlighted and reproduced in the Reference Book.

The Explorer Book contains with a wealth of detail on the geographic, ecology, climate history and politics of the major planets of known space to maximize player's understanding of their cultural, technological, standards and potentials. This well, at least, also add to the Gamemaster's ability to judge a player's success or being in or out of character when compared to his/her actual role.

The final section of this book covers the creation of new human characters and is supplemented by a Glossary of known space terms which is extremely useful to both new explorers and those familiar with the Ringworld needs.

The huge amount of information presented may seem a little daunting to the uninitiated and experienced alike — but, following the instructions, I was able to produce a character in just under an hour and I'm sure this could be helped with practice.

The Technology Book is, thankfully, half the size of the Explorer Book. Experience is detailed according to its various characteristics and effect on game situations. Many items are illustrated and all are presented in a technologically light

briefed way which helps learning.

The Creative Book is intended primarily for the Gamemaster and describes the two player roles of Ringworld. There are five sections covering Areas, Pak Homesteads, Ammohabit Plans. The areas water each serve as a desk with artwork and include Description, Weapons, Skills and Other Features. Detail, once again, is extensive and shared copies of these notes to be prepared at the discretion of the Gamemaster. Many of the spaces are featured in the excellent illustrations.

Last, but by no means least, the Game master does which begins with a technical description of Ringworld that I can only describe as awesome? Gamemaster, some give some idea of the design of systems, technology and creative culture. The end of the book is dedicated to a scenario which provides an excellent beginning to a campaign and includes the starting, landing and first encounters with the life of Ringworld.

The engineers and technical descriptions and illustrations are reviewed throughout the package. Although many hours of diligent reading are required to gain useful familiarity, with the game the style and delightful presentation mean that time is happily given. Would I would I was finally successful preparing the explorer for his first night of Ringworld?

The game retails at £29.95 but the price may come down if the publisher, Games Workshop, are limited to produce the game in the UK. Nevertheless, given the quality of detail and the extensive scope of the system, the price is fair and purchase of the game will provide years of fun for the owner and friends.

In summary, I can do no better than quote from the introduction of the Explorer Book.

"The vastness of the Ring, the richness and variety of its infinite ecosystems, the diversity of its cultures and technologies and the sophisticated and power of the forces which guard the Ring force every explorer to be explorational. Even the faintest fragments of the spacemaster can finally read being intrigued and inspired by the greatest structure ever made by intelligence."

The Ringworld Campaign, this clearly, will provide a most fun for this unique game and simply the task for world to come.

It's late at five o'clock — so go get and have the Ring! It is the best with roleplayers I've ever. **Ken Anderson**



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LINEFEED

Computer books, game books, science fiction and fantasy books reviewed.

Peter Bevin reviews some of the game book series on the market

The original

Books: *The Wizard of Fantasy Mountain: The Citadel of Chaos, The Power of Storm, Starling Traveller, City of Heroes, Dwellings, Dragons, Island of the Lizard King, Antlion River, Jackal and the Livingstone, Pictorial Puffin Price £7.95*

THE JACKALOM and Evans series of game books go every appearance of being best adapted wholesale than did dragons the authors had long treated.

There is not necessarily anything wrong with the *Solitaire, Dungeons and Dragons*, although it strikes me as a contribution to stress, but always been greatly as stressed and these two feature book playing patterns have taken note of the successful methods of computer games and produced one highly play able role adventures.

Indeed, three of the books are adventures set in dungeons and all the others are a very familiar FRP environment. *Starling Traveller* is clearly modelled on the popular *Traveller* games but all the other are heavily D & D based and contain dragons, castles and castles which will all be easily familiar to any moderately experienced player.

This is my main objection to the books — there's nothing at all surprising to them. Even when they reveal multi player adventures I wouldn't very much want to play in them. A good idea goes a very long way a combination of books filled with various monsters and treasure and magic. I would

like to see a little fire, a little of the linking mechanism which makes the best adventures hang together.



An Army game book contributor

The games are well and are easy and almost totally free of bugs. Some different areas have produced some literature — if you want to play a very ordinary FRP game by yourself then this is a useful it would seem, judging from *Wizard's* outrageous sales figures that a lot of people do.

Ability

Books: *The Gargantuan Series / Cycle of Darkness 2 The Den of Dragons, Antlion River, Sorcerer Pictorial Annuals Price £7.95*

THE MECHANICS of these games are similar to those of other game books. The 'plot' is a flow chart put at front. Because a plot is less explicit, and has fewer 'goals' than most others and the computer system is rather crude, but the game does make some provision for experience which is unusual.

But *Dragon's* strength, and weakness, is the hierarchy between *Bonnie's* writing and his game-writing style. There is no doubt that it is one of the top and some players may find the long passages of text tedious — the first few-ten pages contain one page of 'play' while *Bonnie's* opens

with sets the scene for the rest of the adventure.

Some of the books are a little product for *Bonnie's* pocket to have a few well developed scenes rather than a large number of ordinary ones. An example of his economy style is the poetry found who demands that players write their own verse. I thought this a bit like one but to give the *Bonnie's* more room for a variety of scenes and his determination to make the players use their books is a welcome change.

The room is especially to escape from when players use a code — the *Line's* book being that *Bonnie's* line you will see that you have to beat the code.

Dragon's a simple, although will disappoint hardened game players, but I have no doubt that his approach is the one game books will have to take. As the handwriting becomes more demanding the simple ideas to write which *Bonnie's* displays, will become an essential element.

Sorcerer

Books: *Silver Jackalom's Sorcery, The Salamanders, Halls, Rivers, Caverns of Phantas, the River Sorcerer, Antlion River Jackalom Pictorial Puffin Price £7.95*

THIS SERIES of books looks in several ways to be the previous *Jackalom's* / *Livingstone* series of game books. It is very compact it marks a significant advance. The games are more sophisticated, and the adventures are more involving and exciting. The ideas are more creatively produced and the higher price and unusual way in which the square are used into the first book shows that *Jackalom's* already highly developed financial success has grown a head in order to be in order making of game books.

The player is searching through the hellfire for the goal of his. The territory is so large that no adventures could possibly cover it in one book, hence the first issue linked ones. At 'goal', we are told.

The basic combat system and the that writing style are identical to the *Wizard's* series, but there are several significant developments. The most noteworthy is the magic. It



flowers. A case of spellfire found at the back of the book, which developed in a hole for the word. High magical plants has to understand this as it freed the spirit of lightness in throwing a spell. Some of the best words are listed, some are not spells and some are inappropriate spells. Players must rely on memory when they make their devices. Cheating is, of course, possible but it is more fun not to.

The other great improvement is the way each book hangs together as a complete type adventure. Every creature encountered is there for a purpose, and there is a pleasing consistency of feel to the whole book. The adventure is also more realistic because of the

good use of real and final spells.

My only criticism is that there are too many traps and obstacles. I found two ending games, sometimes with a single final battle. There is a review which sets out the program, but while I tried to make things a little more at the beginning, the need to go to the endgame. While Alphas rewards has letters with gold, but when I tried to throw a GM spell at a Giant the GM recognized that night the book informed me I did not have the necessary spell.

On the other hand, however, there are without doubt the best game books on the market.

Young

Books The Dark series
 Heroes of the Dark: The
 Mithras Quest and The
 Crossing of Doom Author
 S. Eric Montminy Publisher
 Puffin, Price £1.25

MOST GAMEBOOKS seem to be aimed at a young audience but the Dark books are the only ones to show an awareness of having been written with child readers specifically in mind.

For the reason that we never "book and lose game" these are of the other game books on the market. This is not particularly well known but contains several devices which clearly indicate Montminy's awareness of who he is writing for.

There are far fewer cases of action than in any other book, and these are arranged so that really what occurs that anybody with a reasonably good memory could read the book straight through from cover to cover.

No clear air machines, which again makes the books more to play. This is not a great disadvantage because Montminy is essentially fast and the book allows reasonable time to study a traditional story told long with various unexplained and "bad" habits like superstitious, laziness and recklessness usually portrayed.

The book has both text and gold boxes and so reads the usual textual storytelling. There is much less blood and gore than a usual. What makes these is in the presence of battles and skills, and the player is rewarded for success.

There are however, some nice touches. On a couple of occasions Montminy gives us a cute trap to catch them and the first book contains one of the few examples of the systems which are more than merely decorative but which actually provide the player with important information. This obvious device seems to be quite beyond the scope of the majority of authors.

The Dark series are not great game books but they are the best game books for young children. While not written very much, they handle complex, thought with children's dark sense which they are up to the task of.



Wolvesbane

Books The Lone Wolf series
 Play a Lone Wolf and Five
 of the Other Authors Joe
 Dever and Larry Clark,
 Publisher Bantam Books,
 Price £1.50

THESE books are a good read indeed. As the best of some of the more exciting of the game book series that is, for example a marvelous way which makes it fun to play the Lone Wolf makes good use of the characters and should test the wit of the best players.

On the other hand the operation of action is sometimes slow and difficult to follow. There are far too many unexplained details which are not really wanted. No one expects a dragon master would offer the player an apparently harmless choice which results in them being ripped to shreds by Golems and other beasts. The Clark and Dever do come frequently.

Another problem is that there is far too much reading. It is possible for a player to go through four or five books in a case which contains only a few chapters. In fact, the only chance of success (and one I did not fail for the old device) was to read the book which allows the player to spend some double back.

The Lone Wolf series also suffers from "bleeding" problems. Readers must keep one flag in the page they are on to keep their place. There are one another flag to turn to the next page. They must have

another two flags in the front of the book, one marking the map of Mithrasland and another the action chart/character record. They must also keep two fingers to the back of the book, one marking the character index and the other on the action number table.

Players then must deal with the two flags of the other hand and the index number. It is not so bad as it sounds. If you want to check and part of two or three by time at once life becomes very difficult.



Joe Dever
 Lone Wolf
 character
 and
 index

Another rather more serious problem appears in the second book. The player will have chosen a number of his possessions if a particular one is not taken, then the great chance of Five on the River becomes a thing again in the general Mithrasland cannot be properly read.

Good fun, in the end, but could be better. As with all the books if they had been put together with more care and thought they would have been much better. Lone Wolf series does not deserve the attention.

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